

SOME PICTURES OF QUAIN'T THINGS

WHICH ARE SOLD

At the Sign of the "Popular Shop,"
(Trademark Reg'd)

AND A FEW WORDS

ABOUT

MAKING THE HOUSE BEAUTIFUL

WITH HOMELY MATERIAL



PUBLISHED BY
JOSEPH P. MCHUGH & CO.

42d St. W. at 5th Ave.

NEW YORK

1898

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AT THE SIGN OF THE "POPULAR SHOP."
Copyright, 1894, by J. P. McHUGH.

New York Tribune, March 1, 1897.

BEAUTIFUL COLOR SCHEMES.

"FOREST GREEN" IS THE EFFECT FOREMOST IN FAVOR
FOR HOUSE DECORATION.

VALUABLE HINTS ON REFURNISHING COUNTRY HOUSES GIVEN BY ONE OF
THE BEST DECORATORS OF THE DAY

The reason why most women like to decorate and furnish a country house is because it seems easy enough to try, and when tried with faith and discretion it is almost automatic in progress.

"So many things are on the woman's side that the decorator by profession is simply under orders from the start," said Joseph P. McHugh, importer of fine fabrics, furniture, paper hangings, carpeting, pottery, etc., in Forty-second street, when questioned by a Tribune reporter. "There are no tall walls with heights to be scaled by lofty ladders, and the kindly windows which punctuate the long stretches of plaster are genial resting places for the procession of repeating pattern. The simple expanse of flat ceiling presents no moulding in panel forms, requiring the art of the fresco painter, and the woman is free to follow her ideas of unconventional homemaking, untrammelled by the fear of transgressing the bounds of some rigid style.

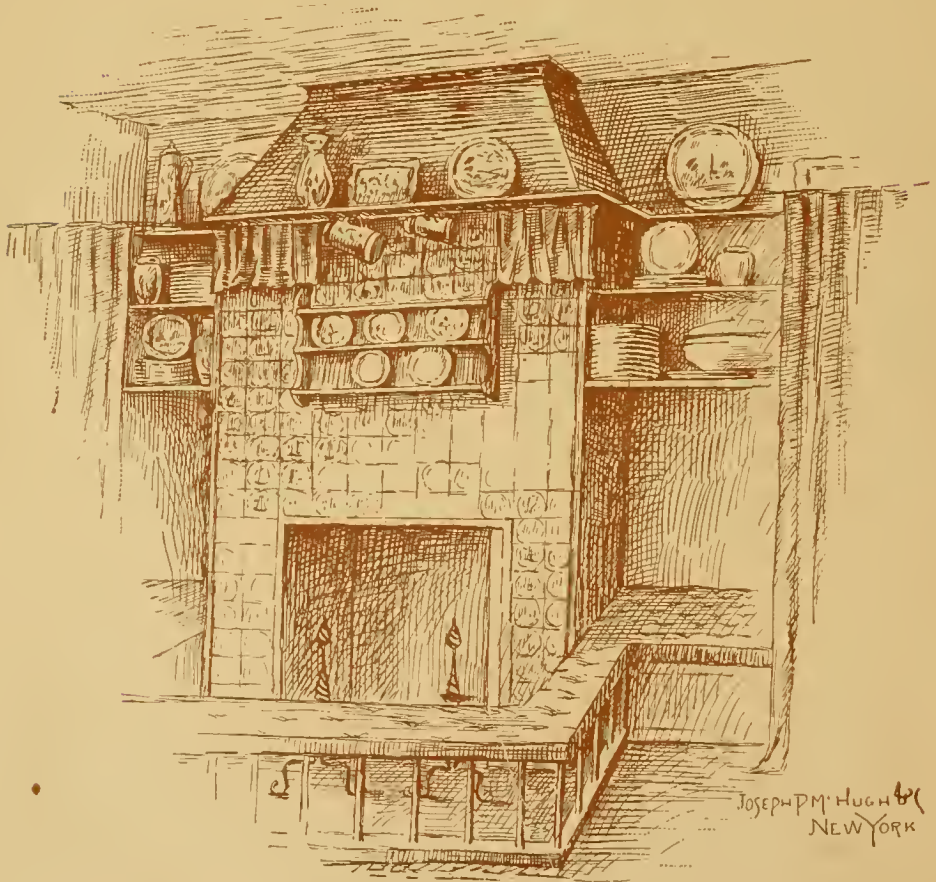
"Never before have colors as applied to papers for walls and textiles for furnishing so lent themselves to easy attainment of happy results by simple combinations, and the influence of feminine thought and selection becomes distinctly apparent in the natural drawings and unconfined patterns of the decorative materials of the period.

"Foremost in favor as a color effect is 'forest green,' suggesting by its very name its origin and possible finished effect. •

[A room

A room looking south, with this color as a keynote, may have the woodwork, even to the flooring, stained in green and slightly glossed, the grain of the wood being brought out in relief by the process. The lower half shows a faintly striped paper in two tones of cool green, overlaid with a light lattice design in slightly darker effect. The space above is covered with a paper of Colonial design, in a conventionalized combination of floral and ornamental details in the key color. The ceiling is treated in a plain tint paper of greenish yellow, and the floor is overlaid as to the centre with a Colonial rug, in solid tones of deep green.

"The furniture, in 'forest-green' ash, would be a vicarage settle for the fireside, a Princeton study table with an attached
[seat



JOSEPH P. M. HUGHES
NEW YORK

BLUE AND WHITE TILED.

A FIREPLACE IN OLD DUTCH FASHION.

seat and generous shelves below for books, and a deep-seated Tuxedo reading chair, with movable cushions in 'Liberty' wash velvet.

"A cosey corner of English wicker, in sealing-wax red, cushioned in the mottled-green Oxford velvet, a Presbrey low-backed green wicker chair, with accessible work-pockets at the sides; a roundabout tea-table, a Henley couch, with cushions of Norman tapestry; curtains for the windows of green Singapore lattice, and portières of the cross-patterned Toledo tapestry, go to make up an interior of rural suggestion and satisfying effect.

"Hunting red, as a color for rooms lacking warmth of lighting, if combined with woodwork and furniture of glossed white is often a surprising success.

"Wall papers, patterned with scenes of hunting and outdoor views, tapestry designs in low tones of color, rich yellows and wood-colors, are good with old-fashioned walnut and oak furniture and trimmings. The familiar delft blue is never so

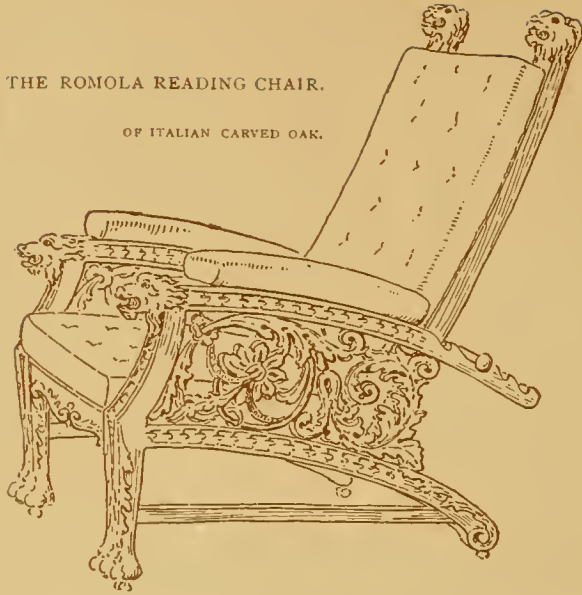
[safe



THE AUBURN WALL PAPER.

THE ROMOLA READING CHAIR.

OF ITALIAN CARVED OAK.



safe as when used in connection with Dutch brown and black oak, with roughly carved details expressed in strong relief.

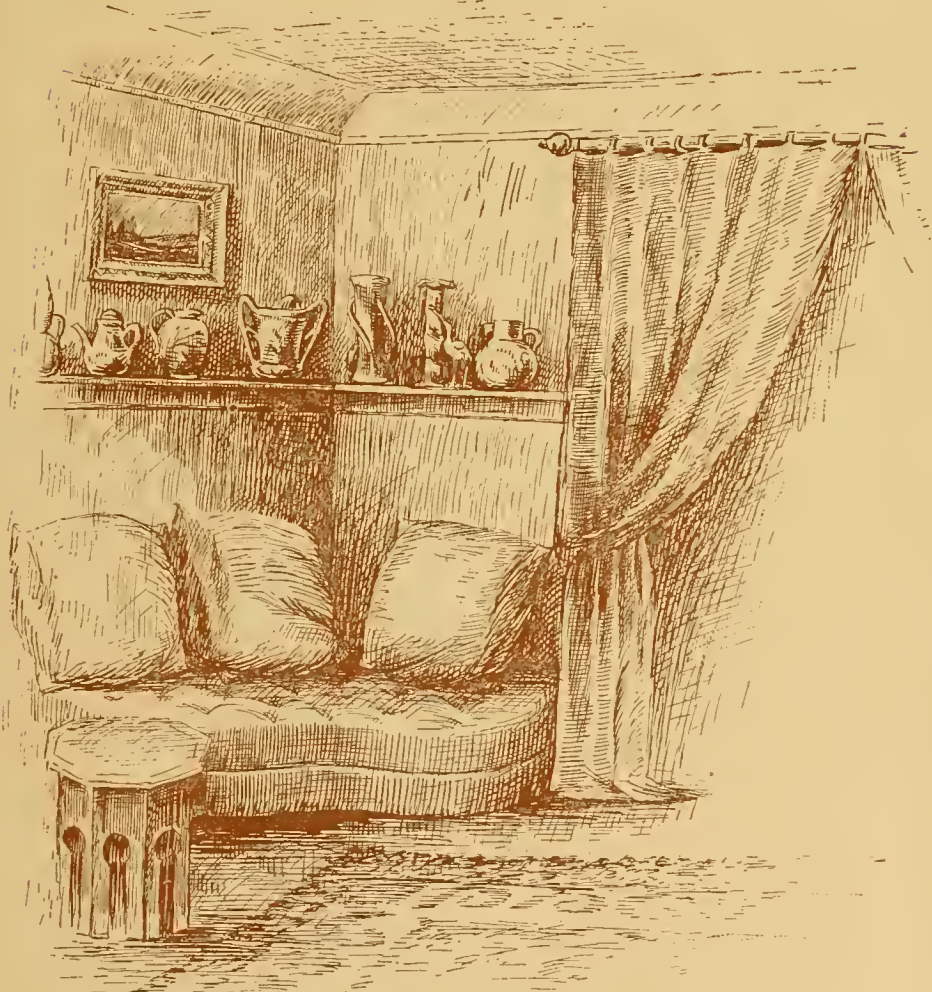
“Bedchambers are best treated with floral effects in chintz colorings. A recent idea is the combination of such patterns with a lower and upper third of two-toned stripes in harmonizing colors, the floral design forming a middle third divided by small flat mouldings, above and below. Favorite contrasts are violet and mignonette green, pink and French gray, light blue and primrose yellow and panels of Watteau patterns on backgrounds of pink stripes.

“With these are used as hangings the ecru Calcutta nets in lattice effects, the Colonial casement muslin in white, and curtains of plain ecru or white net, with small pointed edgings of tapes; portières of Chesapeake fishnets, in mottled effects, are made in colors to suit the furnishings; the floors can be laid with carpets of paper fibre, in proper tones, and with ‘Liberty’ abrics for the furniture the country home may achieve an easy identity within reasonable limits of expenditure.”

(N. Y. Tribune, March 28, 1897.)

WOMAN AND THE HOUSE BEAUTIFUL

With the opening up of opportunities for women to take part in the professions, there is no movement more interesting in its development than the gradual increase of disposition on [the



JOSEPH McHUGH & Co
NEW YORK



THE TRAFALGAR WALL PAPER.

the part of educated and refined women to engage in the work of what is called interior decoration, but which is less imposing and disquieting when spoken of as home decoration.

The mural treatment and designing of furniture for public buildings will properly remain in the hands of really competent architects of taste, who may with right claim that nothing shall be added to their structures which might tend to interfere with their original conception of the finished effect; but as it is not a secret that the decoration and furnishing of the

✻ ✻ ✻

most successfully completed great houses of recent construction have been absolutely dictated and supervised by the women most interested, there seems no reason why the woman decorator has not come to stay.

She is dotted in pairs of girl bachelors among the larger cities of the country, and though the firm is apt to dissolve after a more or less brief existence, it is not due to lack of business, but rather to the quick opportunity which seems to offer for the formation of permanent partnerships



THE MORRIS WALL PAPER.

nent partnerships under a consolidated firm name. There are those, too, whom reverses of fortune have forced to use their taste and talents in this most womanly of occupations, and



THE JUNO WALL PAPER.



THE HEDGEROW WALL PAPER.

these, having once found the pleasures of self-help and independence, are the pillars of the profession.

When questioned on the subject of the "Woman Decorator," Joseph P. McHugh, the authority on everything in the line of house decoration, said :

[" Just

“ Just why women, with their quick appreciation of what is good, their intuitive sense of color and grasp of detail, should not have discovered long before this that men were unrightfully occupying their places, does not seem quite clear ; but it is



THE POMEGRANATE WALL PAPER.



THE GRANVILLE WALL PAPER.

certain that their superior faculty of economical selection has brought forward more things of combined utility and beauty than could have been thought possible in the brief space of time since their opinions have been asked for and compensated.

“ It is particularly at this season of the year, when the country house claims attention, that the stuffs of homely origin
[and

and the furniture of simple fashion best show the influence of woman's direction.

"The cotton fabrics appear in artistic colorings and patterns, showing the weaves of denim, once used only for working clothes, and Cluny canvas, formerly thought only good enough for coffee sacking; and bed ticking turns up in the daintiest possible striped and flowered effects, not unlike the chintzes and dimities of France.

"Wall papers designed by women present flowers and foliage in forms and colorings so natural that the result of outdoor study is apparent, while in the more conventional and ornamental patterns the woman's love of color has quite overcome the faint half-tones of the æsthetic art cult.

"In furniture the old English and Colonial reproductions bear witness to the industry and good taste of women in collecting the pieces which point to the times when simplicity and directness of construction gave distinction to the art of the cabinet-maker, before the use of machinery made possible the addition of superfluous detail, without gain to comfort or the beauty of the piece.

"Chairs and tables of graceful and slender parts, but strong and good withal, sideboards fair to the eye without and giving manifest proof of their contents, wainscoting and mantelpieces of dignified and classic proportions, these are among the things which women will have in preference to the gorgeousness of modern carving and varnish as accessories in their schemes and plans for the making of the house beautiful, and fortunate are the men whose tastes and ideas are in line with the new dispensation."

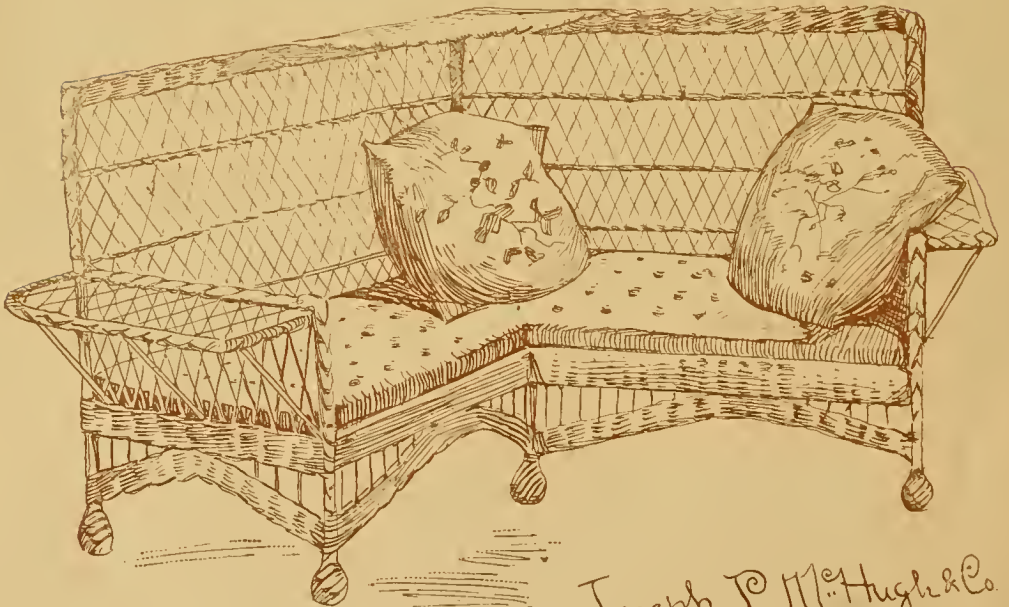
(N. Y. Tribune, April 5, 1897.)

TALK ON WICKER FURNITURE.

CHAIRS, TABLES AND SETTLES THAT HAVE ESCAPED
OVERPRODUCTION.

AN INTERESTING DESCRIPTION OF THE WAY THESE BEAUTIFUL PIECES
OF HOUSEHOLD GOODS ARE MADE.

There are a few things in the way of furniture which have escaped injudicious overproduction by reason of the facility and cheapness of machine construction, and of these, chairs, tables and settles of wicker are notable. As in all things done entirely by hand, the ideas and skill of the worker are clearly
[apparent



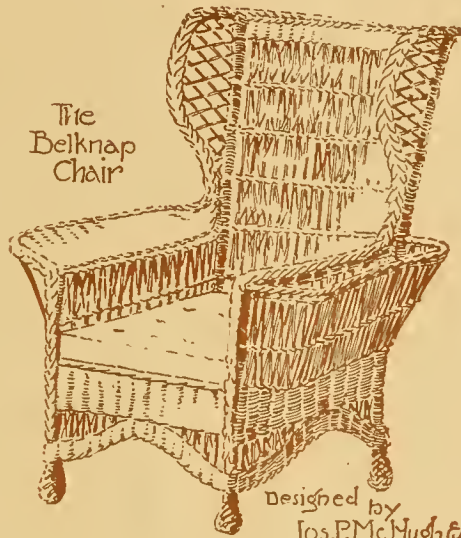
Joseph P. McHugh & Co.
New York

THE NORWOOD CORNER SEAT.

apparent in this furniture, which remains in constant favor by virtue of its easy adaptability to the fashion of the day in form and color.

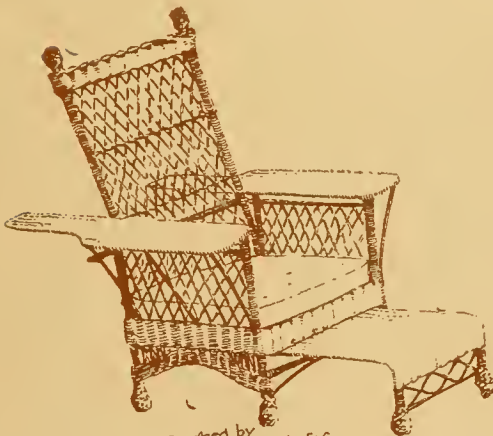
Another cause of its success may be the undeniable fact that a woman always looks well in a wicker chair, which conceals no part of the costume, and yet affords the support of a heavily upholstered piece.

A clever hostess does not overlook this fact, and she is sure to place her guests on seats of wicker in most artistic places. Wicker furniture is made in Madeira, France, Germany and England, each country showing peculiar shapes, but few being adapted to use in our home market.



The
Belknap
Chair

Designed by
Jos. P. McHugh & Co.



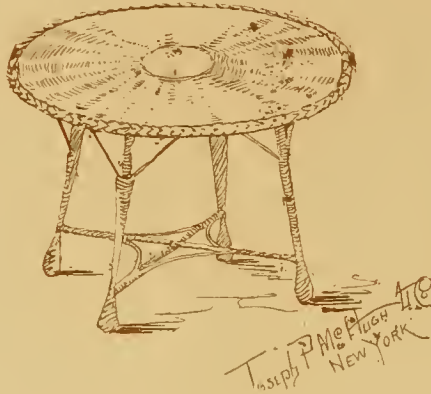
Designed by
Jos. P. McHugh & Co.
New York

The Curri luck
Chair

"Until a short time ago," says Joseph P. McHugh, "the patterns made in the United States numbered about half a dozen, but, convinced of the artistic merits of wicker as applied to furniture, I set about devising styles modelled on the lines of upholstered furniture or suggested by sketches done by some of the English and American illustrators. Suggestions from those about me, and from customers who wished special

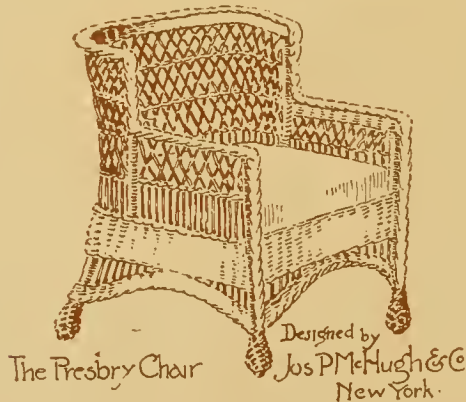
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points carried out, enabled me to get together a representative collection of quaint and agreeable shapes, which form the basis of our wicker industry, and receive additions from time to time as new ideas suggest themselves.



THE ROUNDABOUT TABLE.

"Perhaps a little description of the way in which our wicker furniture is made may be of interest. In the first place, the material itself comes from York County, in Pennsylvania, where are grown the longest and straightest willow sticks I have yet seen.

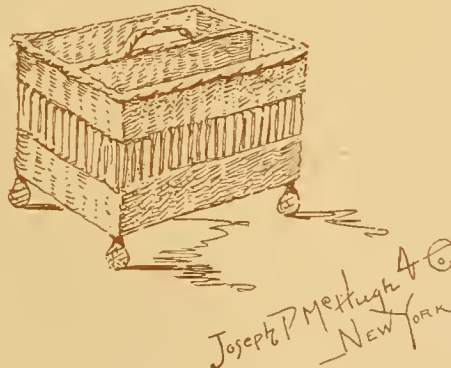


"These sticks are placed in a tank filled with water, in order that they may become thoroughly pliable; then, as a sanitary measure, and to render them clean and white, the bundles while still damp are subjected to fumigation by being
[placed

placed with burning sulphur in an air-tight room. The material is then ready for the workman, who, with a full-sized drawing of the piece he is to make before him, commences by braiding together the seat over a frame of heavy wooden dowels. This completed, he puts in the upright dowels which form the legs and fills in the braided work which shows below the seat, working from the feet up, and finishing by a joint with the seat. The back and arm sticks are then put in, and, following his drawing, the workman fills in the indicated outlines.



“Entirely simple and primitive in method of manufacture, a particular charm about the finished product is that no two pieces are exactly alike, but show by their variation the artistic character of the material and process.



THE BENEDICT CATCH-ALL

“The decoration of our wicker furniture in forest green, nut brown, delft blue, ivory or ebony is done by hand with the brush, and a coating of transparent shellac is added to fix the color and give smoothness. The coloring in sealing-wax red, Spanish yellow, [indigo



*Joseph McHugh & Co.
New York*

A RUSSIAN TEA TABLE.

indigo blue and emerald green is done in a bath, where the dye is boiled into the wicker; the decoration in two colors woven together is a combination of both processes, admitting of such effects as black combined with yellow, blue, green and red.

"These colorings, washable and permanent, form not the least attractive features of

this beautiful furniture by the possibility of their being harmonized with existing furnishings without additional cost."

The Madeira
Cask
Chair



Designed
by

*Jas PMcHugh & Co.
New York*

(N. Y. Tribune, May 3, 1897.

SOME ODD FURNITURE.

COMBINATION OF TABLE, BOOKCASE AND CHAIR IN ONE
PIECE.

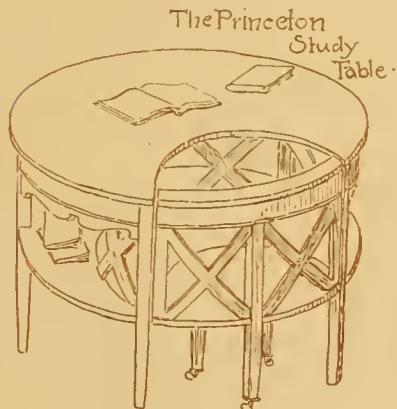
IDEAS AND HINTS FOR THOSE WHO WANT THE UNUSUAL AND USEFUL
COMBINED IN COMPACT FASHION.

"To speak with entire frankness," said Joseph P. McHugh, indicating some odd specimens of furniture to be seen in his store, "the idea is as old as cookery—that of a table with the top pinned down by four wooden belying-pins, and formed into a high-backed settle by withdrawing the two front pins and raising the top from the front.

"The useful features of this old and approved contrivance being generally admitted, it only remained to emphasize the decorative point by finishing the plebeian pine of which it was made in some attractive color. Experiments showed that our forest green, nut brown, sealing-wax red and Norwegian pine stains, thoroughly rubbed in, coated with shellac and polished down, brought out the grain of the wood to perfection, and the

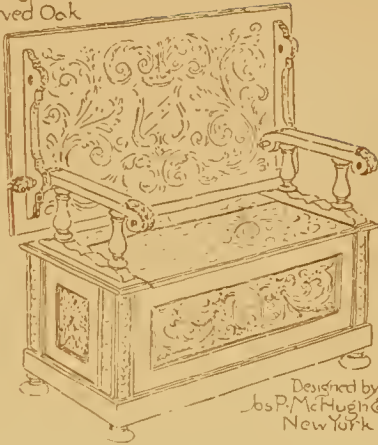
vicarage settle was easily established in the favor of those to whom space or economy, or a combination of both, was an object.

"To refine the piece by changing the shape of the top to oval or oblong with waved lines, to perforate the side supports and slightly ornament the construction of the chest, were natural consequences of the demand for something a little more decorative, [and



Designed by Jos. P. McHugh & Co.
New York

The Rectory Settle
of
Carved Oak



Designed by
Jas P. McHugh & Co.
New York

and the development into an impressive settle of oak, carved in old English style, seemed to leave only the original principle of motion as a reminder of the humble servant of the queen of the kitchen.

"A suggestion from an artist acquaintance, whose studio served other purposes besides his art, led to the device of the King Arthur round table, which, top down, makes a dining or working table

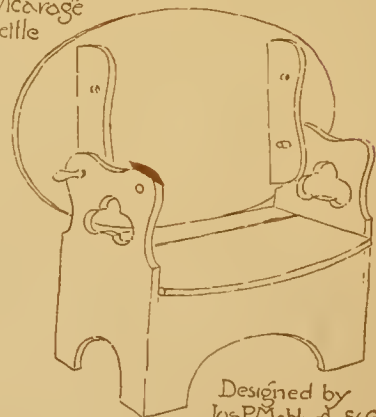
of comfortable dimensions, and, upturned, a seat of dignified proportions. As a chair for his models and sitters, our artist finds it 'most becoming,' to use an expression rarely applied to furniture, but quite worthy of consideration in selecting things for the home. Both the vicarage settle and the King Arthur round table have roomy chests for stowing away books or boots, and, as to the seats and backs, they can be cushioned into cosy resting-places.

A recent manifestation for the convenience and delight of the student or bookworm is the Princeton table, which admits the occupant of the chair to its midst. Cutting away a part of the table top and hinging to the leg a seat, which rolls on casters, permits of this novel device.

"Below the top is a broad shelf open to the outside and closed by the same lattice railing which forms the back of the swinging chair. As an example of what can be done within an extreme diameter of less than four feet, this combination of table, book-case and chair is remarkable, and not the less so since it is quite practicable and strictly within the bounds of simplicity and good taste."

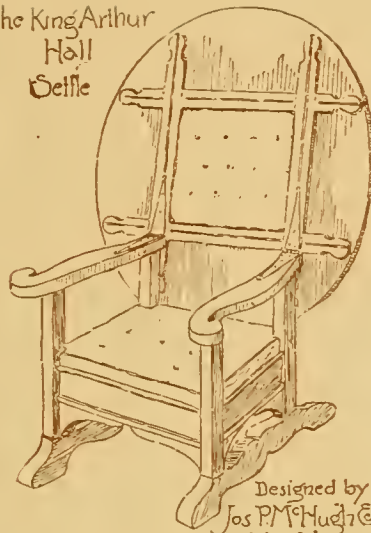
These are but a few ideas worked out into decorative form [from

Oval Top
Vicarage
Settle



Designed by
Jas P. McHugh & Co.,
New York

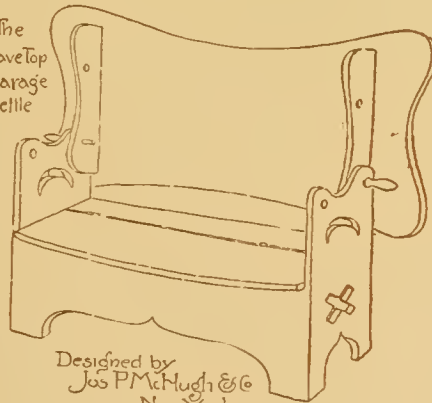
The King Arthur
Hall
Selle



Designed by
Jos P McHugh & Co.
New York.

from homely sources with plain materials, and there seems to be a fertile field for the cultivation of such things for people who want the unusual and useful combined in compact fashion.

The
WaveTop
Vicarage
Selle



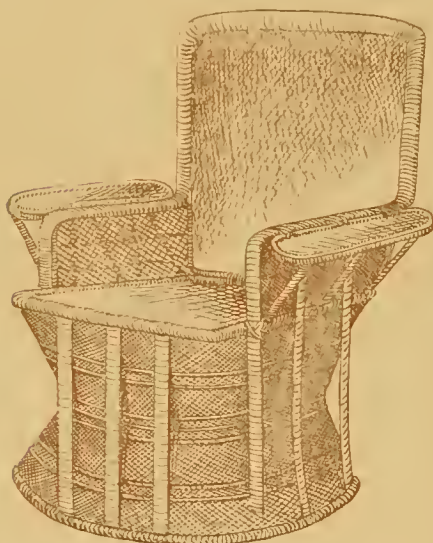
Designed by
Jos P McHugh & Co
New York

(N. Y. Daily Tribune, Wednesday, May 26, 1897.)

HINTS FOR SUMMER HOMES.

SUGGESTIONS TO AID THE WOMEN WHO ARE REFURNISHING THE "VACATION LODGE."

LIGHTWEIGHT FURNITURE, BRIGHT COLORS, DAINTY AND NEW DESIGNS IN BAMBOO—QUAINT WALL DRAPERY AND CURTAIN MATERIAL.



After all has been said of picturesque and withal comfortable seats for summer, the Canton chairs of bamboo are easily the permanent popular favorites. And of all the patterns imported by Joseph P. McHugh & Co., the Formosa chair, that of the hour-glass base, with the square and upright back, and the broad, flat arms, planted on in outrigger fashion, is by all odds the one which seems to be acceptable for its very simplicity and sen-

sible suggestion of unbreakable utility.

A new process, discovered by Mr. McHugh, makes it possible to color these chairs forest-green and sealing-wax red, though the natural bamboo color permits rougher usage and entails no necessity of care from moisture.

This season's offering of these chairs is at \$4 each for the natural color and \$5 for the forest-green or sealing-wax red.

A low footstool of circular form is in similar style, and for piazza or lawn use in connection with the chairs seems most desirable—priced at 50 cents.

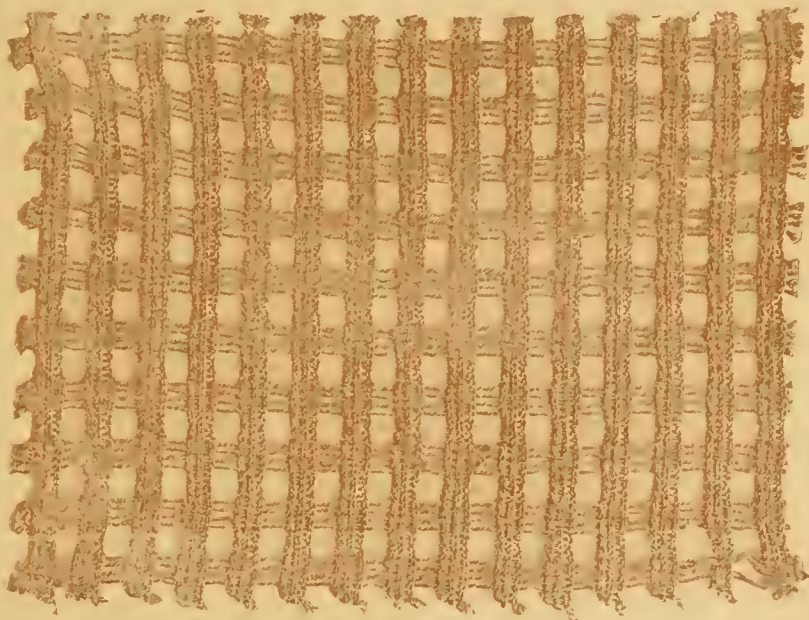
A NEW KIND OF DRAPERY.

To devise an upholstery fabric differing entirely in method of manufacture and finished effect from anything heretofore
[made

made would seem difficult, and yet the Singapore lattice, invented by Mr. McHugh, is suggestive of no stuff previously produced.

A series of vertical strips of an openworked galloon, crossed at intervals by loosely thrown threads, make up the material, and the visible result is a lattice of cords, seemingly made by hand, like the macramé work which women did with flax twine some years ago.

The decorative uses to which Singapore lattice may be put



THE SINGAPORE LATTICE.

Pat. Dec. 7, 1897

are only circumscribed by the ingenuity of the decorator, but for summer curtains and portières, either showing through and giving light and air, or lined with thin silesia or China silk of contrasting tone, the stuff seems an ideal one. As a covering for sofa cushions or even a wall-hanging over cartridge paper it gives an odd effect, and a wall so hung can be dotted with photographs or kakemonos of any sort without the necessity of picture nails or hooks.

Singapore lattice is forty-six inches wide, and costs 50 cents a yard. The colors in which it is made are Indian blue, Spanish yellow, turkey red, terra cotta, willow green, forest green, French gray and white. For wall drapery in the rough-boarded summer home nothing could be more effective.

(*N. Y. Tribune, May 15, 1897*)

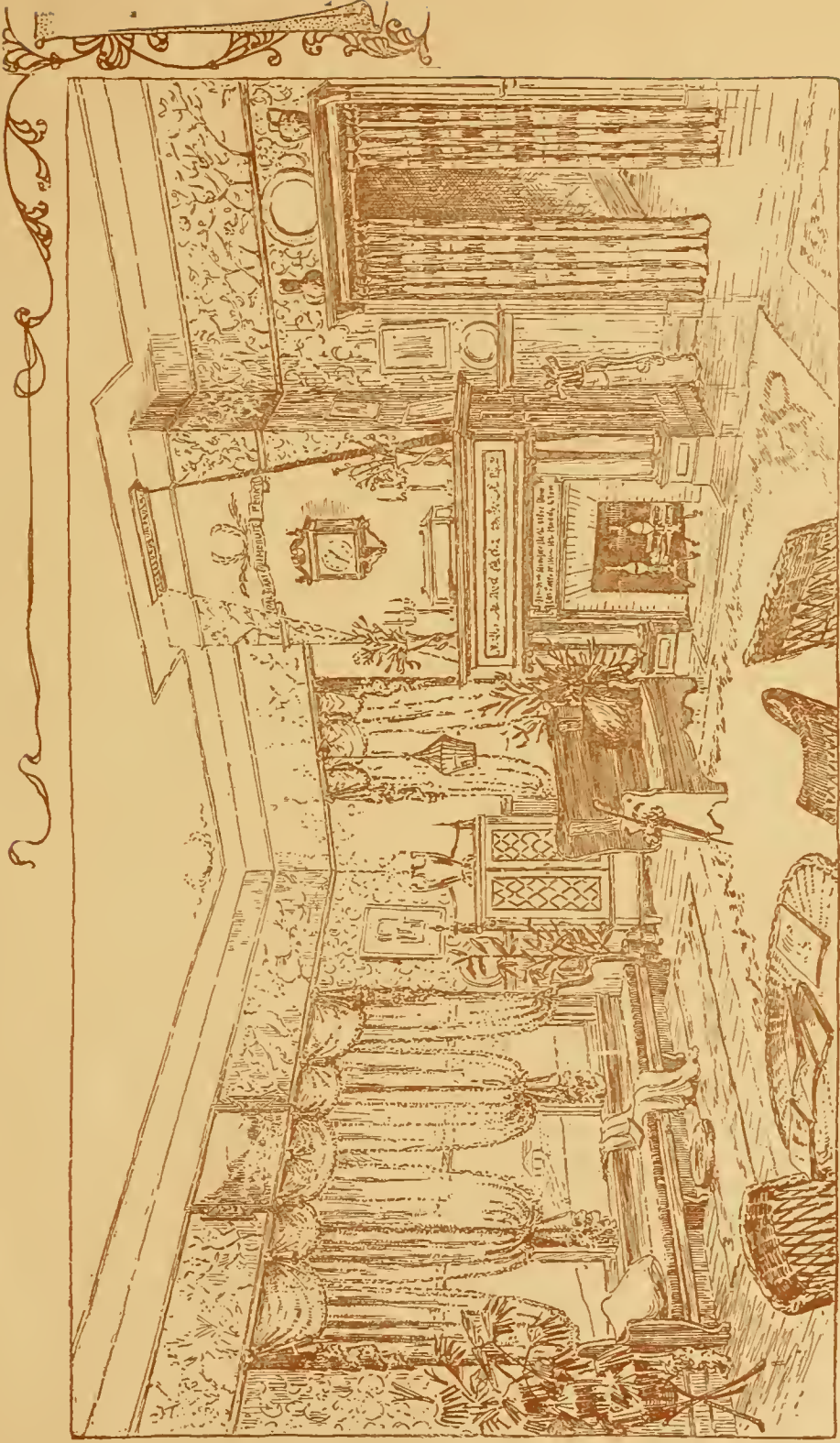
OLD-STYLE SHAWLS FOR DECORATION.

Not so many years ago, from a man's point of view, women wore shawls of Eastern designs and gorgeous colorings; but suddenly, so it seemed, the fashion changed, and shawls were not seen on sale in the shops nor in use on the streets. What became of the costly articles which every one had nobody seemed to know, but that they are still in existence somewhere is sure, and Joseph P. McHugh & Co. have succeeded in locating quite a collection.

"A bit of Oriental stuff shown in one of our shop windows," says Mr. McHugh, "recently attracted the attention of a rather mysterious-looking person, who asked if I might be interested in cashmere shawls for decoration. The next day she came again with an ordinary printed Paisley shawl, for which a fabulous price was asked. Familiar with the various textures, I gave an opinion on the real value of the piece and was invited to call and look over her collection.

"In an old-fashioned house in a worn-out street in an almost forgotten quarter of New York the collector had her treasures stored away in trunks and wardrobes and bureaus. To look over the great piles of shawls was like a glance back to 'before the war.' Long and square Paisley shawls with Persian borders surrounding centres of creamy white; French broché shawls with soft cashmere patterns blended with fields of scarlet; Indian and camel's-hair shawls in strong tracteries of yellow, green and blue—from a decorative standpoint they were a revelation and a discovery of instant interest; but how women ever had the courage to wear such studies in Orientalism on the streets is a wonder. * * * *

Mr. McHugh has discovered that for the covering of softly upholstered chairs, for cushions, as mantel and table covers, for portières and for window-hangings, these particularly decorative pieces are of present value, and with the increased use of Oriental rugs are especially appropriate, the original sharpness of coloring having disappeared with age. * * * *



A ROOM IN THE WOMAN'S BUILDING, NASHVILLE CENTENNIAL EXPOSITION, 1897.

DESIGNED AND FURNISHED BY JOSEPH P. McHUGH & CO.

N. Y. Tribune, June 14, 1897.

THE QUESTION OF SCREENS.

SOME VALUABLE HINTS FOR THE SUMMER HOUSEKEEPER.

DESIGNS FOR HITS OF REAL ART IN LEATHER, SILK, VELVET, TAPESTRY, PHOTOGRAPHS AND HAND-DECORATED WOOD.

*The Kent Fireside
Glass Screen.*



The Dieppe Dressing Screen.



Jos P. McHugh & Co

There are so many sorts of these desirable features of the well-ordered home that any rule for what they should be could be easily proved wrong by any one who has tried to carry out some written description, of which the result was surely to be a movable feast in the shape of an ideal screen. It may be safely said, however, that the frame should be of substantial construction and of steady habit, for the sort which goes flat at inopportune times is a horror in the household.

"For my part," remarked J. P. McHugh, decorator, "I prefer a screen which starts from the ground up, and which is sufficiently heavy to stand a sudden draught. The dining room or library screen will look well with a covering of cluny canvas in heraldic design on the

[face,

face, the reverse done with a solid canvas of the background tone, the edges of the folds studded with black iron nails.

"A sole-leather covered screen, enriched with fire etching, as poker decoration is sometimes called, may show a polished oak frame, and the back of the leather itself as a reverse.

"Tapestry of the pattern and coloring used on the furniture of the room is effective for the library or dining-room, and the combination of this with heavily carved panels can be commended. Drawing-room screens look well in 'Liberty' velvet, either plain or figured, and when enriched with gilded or brass nails give much distinction to a corner lacking color.

"The photograph screen for a parlor or boudoir is made by pleating the stuff with which the frame is covered or panelled in horizontal folds, or by crossing bands of galloon in diamond shape, made fast at the intersecting points by nails with ornamental heads. A dressing-screen has a swinging mirror at sitting height, and is crossed by a shelf which drops by the turning of a hinged bracket.

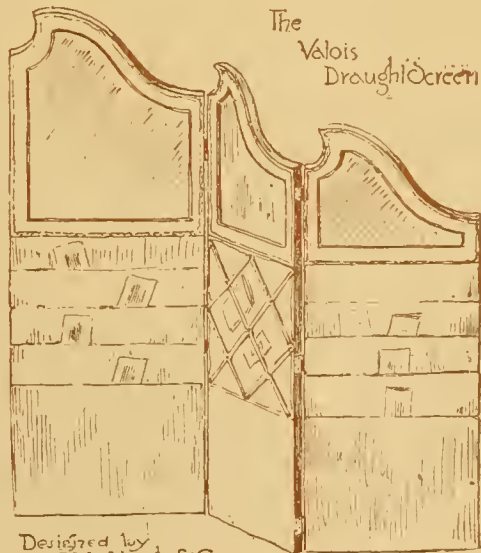
["Picture

The Burgomaster
Leather Screen



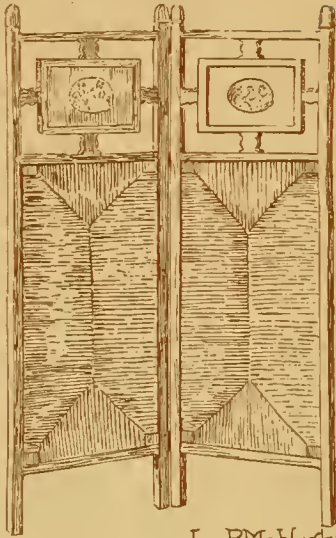
Designed by
Jos. P. McHugh & Co.,
New York.

The
Valois
Draught Screen



Designed by
Jos. P. McHugh & Co.
New York.

The Meadowbrook
Rush panelled Screen



Jos. P. McHugh & Co.
New York

"Picture screens of English brown oak have panels on the sight line for the insertion of paintings or prints, and may have glass for the protection of the picture. Panels of graduated heights, or stepped screens, as they are sometimes called, are French in suggestion, and with panels of clear glass in the upper thirds, make a picturesquely decorative effect.

"The screens of forest-green oak are light in construction, with silken panels shirred on brass rods and little shelves for tea things; and fireside screens, with panels of colored glass in monotone, are pleasant spots of color when the lights are low.

But of the making of screens there is no end, and the best I have seen are those designed and carried out by women who would not take any high-priced professional advice in the matter."

The Liberty 5 o'clock
Tea Cup Screen.



Jos. P. McHugh & Co.
New York

(N. Y. Tribune, June 6, 1897.)

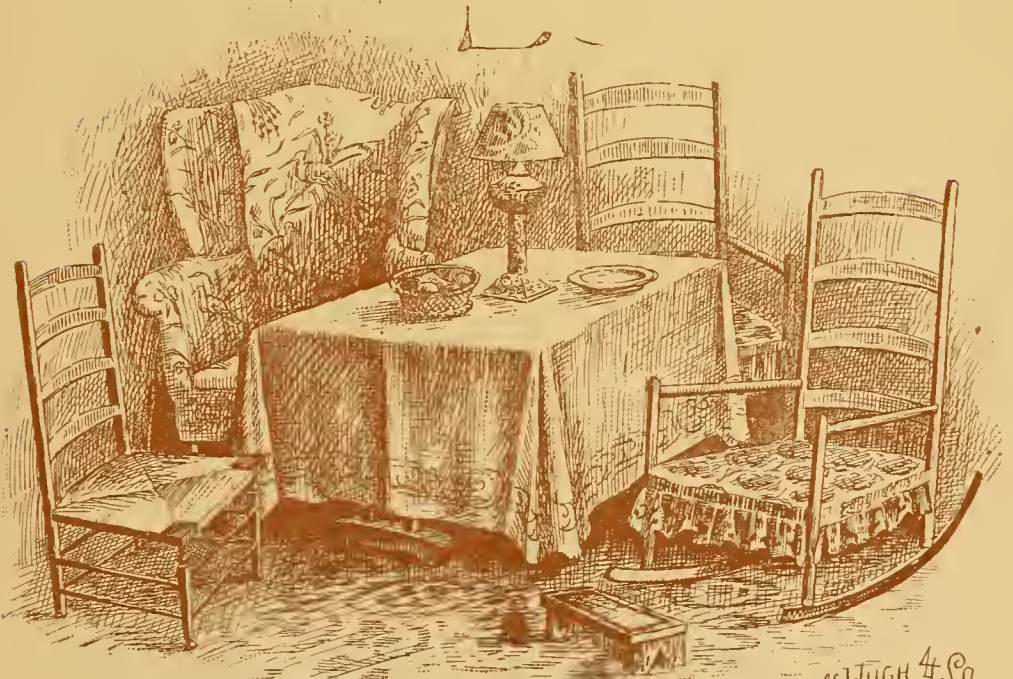
STYLES OF THE COLONIAL PERIOD.

QUAINT PIECES OF FURNITURE FOR THE SUMMER HOME—
HINTS IN DECORATION WORTH COPYING.

The enduring popularity of household things Colonial among women is not to be wondered at, for they represent at every point the woman's effort at home-making in the new land.

From the not too fertile fields of New England fortunes did not amass themselves with that quick facility which always brings the architect and decorator on the scene; so the village carpenter, aided by his few books with wood cuts of Greek temples, built the houses with quaint suggestions of porticoes and colonnades, and the women made the houses homelike with what they could devise from models brought from old England.

[“ So



A COLONIAL COLLECTION

JOSEPH M. HUGH 4.90
NEW YORK



THE DICKENS CHAIR.

"So it happens that to-day, in reviving the styles of the Colonial period, we find abroad almost exact counterparts of the pieces which have come to be known as distinctively American. The shops of London devoted to the sale of old furniture might easily be set down with their entire collections in Boston, and compete profitably with the Colonial treasures exhibited in that town. Like Mark Twain's German waiter, who simply changed the label on the bottle to

supply the demand for a certain wine, the English designations need only give place to patriotic names, and there you are!" said Joseph P. McHugh to a "Tribune" reporter yesterday. "But now-a-days we reproduce the old pieces with much consequent improvement in many ways.

"We make Colonial rugs in homely colorings, contrasting Turkey red, willow green and indigo blue with white, putting two reds and two greens together; these to take the place of the strips of carpet made of scraps of useful and ornamental apparel.

"One can get table covers of cotton denim or woolen serge, embroidered with a Greek key design in outline effect, high-backed Standish chairs with seats of rush or stuffed and covered with old-time Tycoon prints with red backgrounds.

"There are imposing Priscilla wing chairs, showing cretonnes of really yellow peacocks on a truly red field, and looking older than the original from which they were copied.

"For the Colonial Renaissance in architecture, the direct result of woman's interest in matters of our early history, there is no lack of decorative accessories—much already in sight, and much more in preparation for the proper opportunity."

(N. Y. Tribune, Wednesday, June 23, 1897.)

SELECTING THE ACCESSORIES.

THE "LIBERTY" STYLE CALLS FOR QUAIN DRAWINGS
AND COLORINGS.

ODD BLUES, GREENS AND REDS THAT GO WITH THE QUEER WALL-PAPERS
AND STUFFS, TALL CANDLESTICKS, RUSSIAN VASES AND METAL LAMPS.

And while we are on the topic of things which women pick out for the furnishing of homes, it does seem as though what picture makers call "the accessories" should have a word, for there are times when a lack of attention to the unities in these details is apt to result in decorative disaster.

"A drawing-room in the style of Louis XV, or a boudoir after the Dresden fashion easily indicates the character and color effect of the ornaments to be used," said Joseph P. McHugh, "but house furnishings of the 'Liberty' type allow much scope and freedom in the minor pieces which go to make up the finished effect. The very simplicity of form and directness of color treatment, however, preclude the use of much that finds a place where more commonplace schemes are in evidence—the 'Liberty' style calls for quaint drawings and colorings of artistic suggestion.

"Away up in the north of England an old potter makes odd-looking mugs, jugs and platters of decorative shapes in the characteristic 'Liberty' blues, greens and reds — rose jars with three-coiled handles, like loving-cups, and candlesticks with strange looking figures of fishes and dire dragons. Somehow these bits seem to go with the queer wall-papers and stuffs designed by Voysey and Walter Crane,
[whose



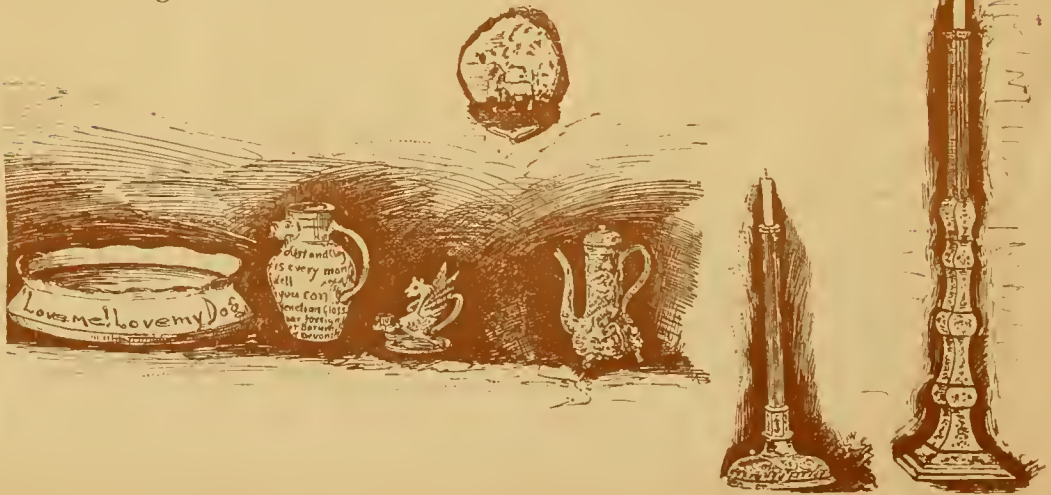
whose drawings and colorings have given the keynote to so many minor English designers. The "Della Robbia" pottery at Birkenhead sends out pieces reminiscent of the old Italian school, relying for its shapes on classic models, and reviving the brilliant hues of the Cinquecento school in coloring the reproductions of antique jars, vases and pitchers.

"Only artists and architects have really appreciated the beauty of the tall candlesticks and flower vases, Spanish and Russian in origin, with their delicate lines of chasing giving variety to the surfaces of polished brass and silver, yet for the country house these masses of lustrous metal are effective to a degree, and when used as lamps, with shades of "Liberty" silk or other transparent fabric, make charming spots of vivid color in a darkened room.

"For high decoration and wall panels come the great Dutch plaques of dulled brass, with antique scenes and classical heads repoussé in strong relief with polished effect. With these one may safely put the ever-welcome blue Delftware in all its varied forms, for the real beauty of this color is only brought out in contrast with darker and heavier tones.

"A recent acquisition is a lot of the grog tubs of the British Navy, retired after faithful and efficient service. These, with their staves and bottoms of perfectly black oak, bound with hoops of brass, polished to the last degree of brightness, make interesting features when used as jardinières and ferneries. If we add to these bits of Chinese brass and pottery, decorative dishes of iridescent copper and Cedarhurst wooden vases, turned from hardwood and polished on the lathe, no lack of artistic accessories for quaint and individual home-making is apparent, and every opportunity is offered those who wish to get away from the overduplication of machine-made bric-à-brac."

Mr. McHugh leaves for Europe this morning on the steamship St. Louis, to make his annual tour of collecting household art objects. The trip will extend through England, France, Belgium and Holland.



(N. Y. Tribune, January 3, 1887.)

It was Mr. McHugh's privilege to call his bazaar "The Popular Shop," but his prices had to make good the title before the public recognized it. He can change the name now if he chooses, but it will remain "The Popular Shop" just the same. At no establishment in America can the dainty, eye-pleasing furnishings for a home be selected from greater variety, at lower prices, and with more absolute reliance upon intrinsic value, than in the show-rooms of Mr. McHugh.

The "Popular Shop" {42nd St. W. at 5th Ave.} New York.

Messrs. JOSEPH P. McHUGH & Company cordially invite leisurely inspection of

THE "LIBERTY" FURNISHINGS,
the personal collection of Mr. McHugh, embracing

FOREIGN | ~~xxx~~ WALL PAPERS &
UPHOLSTERY STUFFS:

"Liberty"
Art Fabrics.

QUAINT FURNITURE;

DECORATIVE POTTERY &

WORKS IN METAL,

*not to be had elsewhere, and
sold at direct import Prices.*

Wall Papers and "Liberty" Fabrics,
(Parcels of \$5.00 and over)

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Parts of the
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Home Journal, May 20, 1896.

A SUMMER SHOP ON A SUMMER STREET.

Of all the ways that lead from town none is more used than Forty-second street. All day long a stream of wayfarers passes in cabs, in cars, and afoot, to and fro between Broadway and the Grand Central station, and on to the ferry of the Long Island railroad. On this metropolitan midway, at Fifth avenue, is one of the mercantile features of New York—the “Popular Shop,” which at this time of the year overflows to the sidewalk with good things for country-houses. The dainty wall-papers blossoming with spring flowers are full of suggestions for the inexpensive decoration of the summer home. The “Liberty” stuffs, in colorings which bring back the fields of old England, seem made to go with the Madeira wicker chairs of forest green, deep-seated and cool. Canton cane chairs and Yokohama bamboo tables and screens make ideal nooks on the porch, while a cozy corner with the Javanese

sirang pillows seems the proper place for a Ceylon tea. The famous series of rooms which Messrs. McHugh have built to show the proper framing for modish furnishing have never looked better than in their present setting of summer things, and the cordial invitation of the entrance door, which always stands ajar, is borne out by the courtesy of the staff of bright young men who assist Mr. McHugh in making the shop a veritable “Liberty Hall” to the visitor interested in the beautifying of the home.







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